

folklife news

In This Issue...

We speak to English knitter and designer, **John Allen**, about craft in Australia and England

John McPhee from the National Gallery of Victoria reviews a new book on German Folkart

We chat to **Simon Barfoot** of **Barroworn** and give away a copy of their debut release, *Mangowak Days*

just look inside!

Editorial

A diverse range of issues in this edition of *Folklife News*. Everything from news of the potential demise of the historic Pelaco sign in Richmond to folk news from country Victoria. We're very keen to hear what's happening all over the state, so, please, write us a letter. Tell us what you thought about the newsletter—what did you think of the last collaborative edition with the FSDSV? Do you prefer the way this edition's *Folkvine* is presented? What would you like to see in the newsletter? If you have any gripes, news or articles about any aspect of folklife in Victoria, please send it in to us at the address inside.

Peter Symons

News

Walters and Warner Wandering Down to Melbourne

The folk singers **Margaret Walters** and **John Warner** are heading down to Melbourne for a gig at **Mac's Hotel** on **22 September**. They will be playing songs from their album **Pithead in the Fern**. Melbournephiles need not worry about songs about Manly Beach and the Blue Mountains—the album is inspired by the rich landscape of South Gippsland. Playing with them

on the night is former *Folkvine* editor **Brian Grayson**.

Putting Culture on a Solid Foundation

The **Australia Foundation for Culture and Humanities** was launched in Melbourne in August. The Foundation's principal aim is to 'extend Australians' understanding of their own country and its future'. A worthy project, indeed. For information about the Foundation ring (03) 9207 7020.

Getting it Together at the Boite

The people at the Boite are busy preparing things for their first **Traditional Dance and Music Festival**. A huge range of dance and music groups from a variety of ethnicities will feature. The festival starts on **6 October** with the Hungarian dance group, the **Transylvaniacs**. The final celebration will be a Bush Dance with **Five and a Zack**. There's also going to be an extensive workshop programme where you can learn everything from Greek to Tanzanian dancing. As the Boite are still in the throes of finalising the programme, keep your eye out for this one. More on this next issue.

Australian Folklife and Heritage Centre News

Yes—we have moved on to the next stage! Planning and Development Consultants

Wilson Sayer Core have been commissioned to determine the financial feasibility of the centre, and to look at the feasibility of the centre being housed in the **Horticultural Hall** in Victoria Street, Melbourne. Although we have no guarantee we can secure this building, initial community research suggested people would like the centre to be in a building with a history, located on the city fringe. So we have asked that the business plan use the Horti Hall as an example of a suitable building, thus giving us, and those from whom we will seek financial support to make the centre a reality, a clear indication of the costs of setting up the facilities and maintaining the building. We expect this stage to be complete by the end of October. Then the next part—presenting the case for the centre to government and the corporate sector. In the meantime, we want to hear your voices and read your words in support of our work to secure the building and the centre. Put pen to paper, send a fax—just tell us why you think the centre is important for you, for Australian culture, for the future and how others will benefit from it. Fax the VFA on: (03) 9416 3342 or write to: **PO Box 1765 Collingwood 3066**.

Getting Shirty in Richmond

Although not as well known as the Skipping Girl, the **Pelaco** sign has been an integral part of the Richmond landscape since it was first constructed in 1939. Unfortunately this sign is under threat. There is currently a proposal to pull it down and replace it with another. The sign is classified by the National Trust but not listed on the Historic Buildings Register. **Rosie Freemantle**, a Richmond resident, is coordinating a campaign to save the Pelaco sign and have it protected by law. If you are interested in this issue, you can find out more by contacting Rosie Freemantle on (03) 9428 4319

Telling Tales

The **Victorian Writers' Centre** is slapbang in the middle of a series of yarn spinning with Radio National's **David Mulhallen**, host of *A Swag of Yarns*. The audience will be called upon to contribute their own tales, so if you have any stories to tell, come along. The evening will be recorded and highlights broadcast on Radio National. If your story is chosen, you will receive a broadcast fee. There are two evenings left—**14 & 28 September**, starting at **7.30 pm** at the **Victorian Writers' Centre**. More information: (03) 9415 1077.

The National Turns 30

By now, you have probably heard that 'The National' will celebrate its 30th birthday in 1996, and that the folklife of Victoria will be 'featured' to acknowledge the fact that the festival began in Victoria. Representatives of the VFA and the festival have been meeting and talking to work out how the festival could best present the breadth and diversity of folklife in Victoria. Suggestions put forward by the VFA on behalf of the State's folk communities include performance programming, an information stand about folklife in Victoria, static displays about folklife research projects underway in Victoria, a venue featuring only Victorian performers, instrument building and other folk art and craft displays—and with promotion—banners on site, printed material such as the programme to give prominence to Victoria's status as 'featured' state. We also discussed performers' fees, whether there is a role for the VFA to play in coordinating participation, and if so, what that role might be. Keep reading for more information. In the meantime, have you put in your application to be part of the 1996 'National'?

Welcome to Our New (and Re-Subscribed) Members!

Thanks to:

- Julie Jones from **The City of Whitehorse**
 - Phil Young from the **Melbourne Unplugged Musicians Society**
 - Chris Barry
 - Albert Braunstein
 - John McAuslan from the **Brunswick Music Festival**
 - **The Beechworth and District Chamber of Commerce**
 - Brenda Harrison
 - **Glen Waverly Highland Dancing Society**
 - **Colonial Dancers**
 - **Art in Bark Association of Australia**
 - Cindy Ferguson
 - Ernie Gruner
 - **Victorian Folk Music Club**
 - **Arab Gharibian Dance**
 - Deanna Hambly
 - Steve Bullock
 - **City of Melbourne** and
 - Gwenda Davey
- for subscribing or resubscribing in the last few months. Greatly appreciated. If you would like to know more about these groups and their involvement in folklife, ring the VFA and we can put you on to them.

Free Advertising

If you are a member of the Victorian Folklife Association, we can offer you either **one free insert** in *Folklife News* per year or **one free, single-column advertisement** per year. The **Lowicz Polish Vocal/Dance Ensemble** were the first to take advantage of this offer—make sure you catch their show. If you have any folk events/publications/recordings/whatever you would like to publicise, simply give **Peter** or **Susan** a call at the VFA. We can design a very simple advertisement for you, or you can design it yourself and we'll put it in.

Advance Warning!

VFA Special General Meeting

**6pm
9 October**

Please note it in your diary. Further notice will be forwarded under separate cover.

Wagga Wagga Folk Society
Folk Festival
Uranquinty

30th Sept - 2nd Oct

Cajun Aces Enda Kenny
Peter Anderson & Frank Murphy
Sue Nightingale Myron Lysenko
Alan Musgrove & Thalia
Alan Phillips Patersons Curse
Margaret & Bill Wynnette

Concerts, workshops,
dances, "folk club" session,
children's workshops, poets
breakfast, ceilidh dance
campfire sessions,
and dance workshop

Friday night welcome in
hall with mulled wine,
soup and damper,
music and bar.

\$25.00 inc. camping,
children under 16 free

Healthy food
available on site

for further information
(069) 22 7493 / (069) 25 1167

Around the State

Got any news from country
Victoria? We would love to
hear from you.

Send it in to us at:

'Around the State'
PO Box 1765
Collingwood 3066

Maldon

The Maldon Folk Festival
Committee are busy putting
together their programme for
the festival starting on
3 November. The whole
thing will be spread over
twenty venues around Maldon
and includes singing, dancing
and a bit of yarn-spinning.
For more information the
contact number is
(054) 752 209.

Beechworth and Surrounds

Beechworth is getting ready
for celebrations for November
as well, with their very first
Celtic Festival. It starts on
18 November. There are
activities in **Rutherglen** and
Chiltern as well. **Cath
O'Connor** tells me that it
will be a celebration of the
Celtic nations with (more)
dancing, instrument makers'
displays and even tours
reflecting the Celtic heritage
of North Eastern Victoria. If
you would like to find out
more, give **John Harvey** a
call on **(057) 282 023**
after hours.

For those of you who can't
wait until November there are
regular music sessions with
Beechworth musos. If you
would like to catch up with
what's happening ring
John Memery on
(057) 282 032.

Warrnambool

Great news for
Warrnambool folk singer
Dennis O'Keefe. As
reported in the *Warrnambool
Standard* on **21 June** this
year, 'Dennis O'Keefe has
won federal funding to
investigate and write about the
creation of *Waltzing Matilda*
and a possible link with
Henry Lawson. Lawson's

friendly rival 'Banjo' Paterson wrote the song, but Mr O'Keefe is convinced the great short story writer was involved with a shearers' sabotage incident which led to the now famous song. The \$8500 grant has been awarded as part of the 'Famous People and Events' programme and it is being overseen by the **Australian Folk Trust**.

The singer has until 1 January next year to complete the manuscript but has already done seven years research.' Look to *Folklife News* early next year for more news about Dennis O'Keefe.

Thanks to the Warrnambool Standard for permission to reprint part of this article.

Ballarat

The Ballarat Folk Club

The Ballarat Folk Club exists to provide opportunities for residents of the broader Ballarat area to participate in folk related activities.

The Club reformed in 1989 and since then has engaged in a number of special activities as well as providing more regular performances.

The Club is continually looking to build a stronger membership base and engage in a more varied programme.

As with most clubs and societies, membership and enthusiasm fluctuate and the challenge for the club is to survive, and grow.

Special events to be programmed for 1996 and our regular nights will continue to enable local musicians and artists to share their talents.

The club also sponsors two programmes on Ballarat's public radio station—3BBB (97.5 FM).

Eclectic Celtic goes to air at 8.00pm on Monday evenings and focuses on Celtic music and presentations.

Ballads and Blarney follows at 9.00 pm and concentrates on a broad and global

definition of folk, roots and acoustic music.

All musicians producing recorded material are encouraged to send copies to the club for regular airplay on these programmes.

Further information on the Ballarat Folk Club write to:

**PO Box 141
Ballarat 3350**

or ring:

**John Ruyg
(053) 33 6626**

**Deadline for next issue
of *Folklife News*:**

16 October

Send your articles, letters
or comments to :

**Folklife News Victoria
P.O Box 1765
Collingwood
Victoria 3066**

Interviews

Simon Barfoot of Barroworn

There is a spirit stirring with a number of new bands forming in Melbourne. Bands which use for their inspiration both the mesh of cultures that is Australian multiculturalism and the search for a music and language which can express the new respect and concern for the land itself. Barroworn are one of these bands. Their debut release, *Mangowak Days*, acknowledges the

individual members' musical backgrounds (mainly Anglo-Celtic) but also seeks to broaden their experience to include instruments which are not part of their own traditions. Even more ambitious (and controversial) is their attempt to create a sound which reflects the Australian landscape. To do this they have been inspired by Koori languages—

Barroworn is a Koori word for Magpie and Mangowak is the local Koori name for Airey's Inlet.

I spoke to **Simon Barfoot**, singer and instrumentalist for the group, about Barroworn's approach to their music. He was very enthusiastic about the importance of the land as inspiration for Barroworn. He believes very strongly that 'not enough Australians relate

to the land', that they 'undervalue the land in terms of the soul' and its 'healing power'. This approach is reflected in the way that the CD was recorded. The album was recorded at producer **Tim Cole's** house in the Wombat State Forest, where they set down 26 tracks, with 18 songs making it on to the final recording. This close relationship with the bush also reflects Barroworn's commitment to performing live. They have toured Tasmania and the Otways and intend touring more of the

Outback in the near future. While the album has a strong country and western/folk feel the use of four-part harmonies and instruments not ordinarily used in folk and country music gives the recording a less predictable and more interesting sound. The recording is well produced and well worth picking up if you are keen on a country and western/folk sound. *Mangowak Days* is available at independent music stores all over Victoria or send a cheque or money order for **\$22** to:

**Barroworn
PO Box 235
Brunswick 3056**

Check our Noticeboard section to find out when Barroworn are playing next. Barroworn have very kindly given us a copy of *Mangowak Days* to give away to the first person to either subscribe or resubscribe to the Victorian Folklife Association. To win ring me or Susan at the VFA on **Monday** or **Tuesday** on **(03) 9417 4684**.

Peter Symons

John Allen: Knitter and Designer

Englishman John Allen has more experience in the world of knitting than I ever thought possible. Starting at the **Chesterfield School of Art** in 1962 he has since moved onwards and upwards to work at the **Royal College of Art** in London and is now a consultant to **Orkney Knitwear Association** as well as being a freelance designer. I caught up with him when he was in Melbourne for a few days giving a lecture and a series of workshops. Speaking with John I discovered that the world of knitting had very strong links, in England at least, with the world of visual art and design. At his lecture he showed work by his students that was very far removed from the predictable knitted jumpers and hats. A piece by

one of his students was an armchair covered with knitted material of many vibrant colours. It is this sort of work that knitting is now involved with. In fact, John, while certainly a knitter, calls himself a designer who uses the tradition of knitting. Despite this, John believes it is still the basic skills of the craft which are most important. Without understanding and perfecting the craft, it is not possible to create the art. This is why John believes the demarcation between art, design and craft is, to use his word, 'rubbish'. 'Craft' has a poor reputation; it is considered by some to be almost a derogatory term, suggesting amateurism. Yet craft is the basis of many forms of art. John believes that part of the beauty of art is the skill involved in the craft.

He also believes that craftspeople need to be recognised as artists. John told me he was very impressed with a number of Australian craftspeople, particularly the basket maker **Virginia Kaiser**, and believed that there was a recognisable Australian style to Australian art. He admired the vitality of Australian art, the feeling that we were building a culture, whereas Europe is too strongly connected to the past.

Peter Symons

Reviews

The Barossa Folk: Germanic Furniture and Craft Traditions in Australia

Noris Ioannou

Craftsman House, Sydney 1995

Over the past twenty years there have been numerous books, magazine articles, exhibitions and catalogues devoted to the various ethnic groups which settled in different parts of Australia over the past two hundred years. A benefit of a government and culture much more aware of our multicultural origins over the past two decades is that there must be few members of any community who have not been reminded in some way of the ethnically diverse nature of our society. In a society where we once considered Anglo-Saxon values and culture to be predominant, it is refreshing to have these differences noted.

Perhaps because there was a such a concentration of German settlers in the Barossa Valley and such an easily identified and 'different' lifestyle this settlement has been the subject of a good deal of writing. Some excellent books have given accounts of the reason for and history of settlement, the development of cultural activities peculiar to their culture, architecture, art and crafts. Of these I

especially admire **Gordon Young, Ian Harmstorf** and **Donald Langmead's** *The Barossa Survey* (South Australian Institute of Technology, Adelaide, 1977). It is an exemplary work in its groundbreaking approach to the topic and careful documentation. **Noris Ioannou's** *Ceramics in South Australia: 1836-1936* (Wakefield Press, Adelaide, 1986) is another similarly thorough volume which documents aspects of the German influence in the potteries of South Australia. Two outstanding exhibitions have assembled a greater variety of works of art which have come from a Germanic cultural background. The first of these, curated by **Judith Thompson**, *Crafts of South Australia: the First Hundred Years* was mounted at the Art Gallery of South Australia in 1986. The second, more sophisticated exhibition, *Colonial Biedermeier and German Art in South Australia During the Nineteenth Century*, was the work of **Christopher Menz**, currently curator of Decorative Arts at that institution. The **Art Gallery of South Australia** is to be congratulated upon its serious

consideration of the importance and influence of the German community on its cultural life. Perhaps it is time that the other states more seriously considered the influence of other ethnic groups within their communities. Social history museums and art museums could all learn from the example of South Australia.

Noris Ioannou's *The Barossa Folk: Germanic Furniture and Craft Traditions in Australia* is a big book. It is a book that anyone seriously interested in an account of the Germanic, or any other ethnic tradition in Australia, must own. It is full of information.

Ioannou has devoted much time to researching his subject. The documentation of the history and nature of settlement and the lure of land ownership which enticed many artisans to become farmers rather than continue to practise their traditional skills, is offered in detail. His accounts of the lives of individuals is especially interesting, in particular that of the cabinetmaker **Karl Launer** and the potter **Johann Hoffman**. His work is, however, devoted

almost exclusively to an account of the Germanic influence on South Australia and, in particular, the Barossa. This is obviously sensible given the high concentration of German settlers in this district, and the author's outstanding knowledge of the subject. It is unfortunate then, to have succumbed to a desire to be all-encompassing and include some reference to other German settlements throughout Australia when it is apparent that there is still much research to be done. Several paragraphs and six illustrated examples of Germanic art from Queensland and three from Victoria do not complement the author's thorough

scholarship in the Barossa. Passing reference to **Robert Prenzel**, one of the most influential and sophisticated cabinetmakers of Germanic origin, seems too cursory. (His omission from the checklist of nineteenth century German cabinetmakers in the Australian colonies is eccentric; as is that of other German cabinetmakers working in Victoria: **Franz Sapel, Franz Striezel, Johann Treede and Otto Bettmann.**)

The Barossa Folk: Germanic Furniture and Craft Traditions in Australia is, however, a must. Its index is excellent and although its bibliography is not easily accessible, it is good. Unfortunately, little

reference is made to the whereabouts of examples of Germanic furniture and craft in public collections and the whereabouts of many of those items illustrated is omitted. This is a curious omission in a book wanting to establish the importance of the provenance of the examples it illustrates. My greatest regret, however, is the small size of the illustrations (there are plenty of them but they are mean!), which take a secondary place to the dense text.

John McPhee
Deputy Director
Australian Art and
Exhibition Management,
National Gallery of
Victoria

Australia's Dancing Heritage **Nell Challingsworth** **Go Dancing Publications, 1994** **\$29.95**

This attractive new book by Nell Challingsworth deals with the central place that dancing had in social life last century. Unfortunately, our historians have given very little attention to that side of life, so the author had to search far and wide for her interesting accounts of dancing in those early days. Although she emphasises that dancing was popular among all social classes, existing printed sources have provided her with little information outside what happened in the more

fashionable classes of society. The popular dance halls attached to hotels were mentioned briefly, mainly in advertisements, but the newspapers of the day concentrated on the activities of their 'betters'. Nell Challingsworth includes all the States in her account, starting with Tasmania in 1816 with a recording at a ball at Government House. Details of dancing were scarce and it was not until 1853 that a complete dance programme appeared, also in an advertisement. This example

illustrates how, by that time, the quadrilles and couples' dances, dominated the long dance programmes popular then. It included nine quadrilles and ten couples' dance, two Scotch reels, the Spanish dance and one call 'Melange'; probably a medley. The author gives many examples of the importance of dancing in the social life of the times. Upper-class mansions were often designed to include separate ballrooms or provision was made for rooms to be opened up by

mens of folding doors. She also empahsises that social dance was often the main means of social contact in remote country areas; a function it retains today. She has ranged far and wide for interesting snippets of information about dancing and other social activities last century. She quotes an eyewitness account of dancing during the seige of Glenrowan Inn that may disappoint some enthusiasts of Irish dancing. The bushrangers were seen to dance a set of quadrilles, just before the train carrying the police arrived. New Kelly had a 'Miss Jones' as his partner, Dan Kelly had her mother but Byrne and Hart had to make do with a couple of the male prisoners they had taken

earlier. When describing how quickly the new dances of the nineteenth century arrived in Australia, the author refers to the 1850 version of the *Lancers*. This was a simplified version of Hart's *Lancers* which had been published in 1820. Duval was another claimant for the original *Lancers* and the Mitchell Library has a copy of this sheet music with instructions that was printed in Sydney, possibly around 1850. Our present versions have been modified further.

The text is interspersed with many illustations, although the layout does not always do them justice and there is rather more waste space than is usual in this format. The last

section of the book is a reproduction of *The BallRoom Companion and Pupil's Self-Help* by Professor E.V Wivell, originally published in Adelaide last century. It is believed that Professor Wivell had a dance school in Fitzroy before he moved to Adelaide.

Not all his instructions for couples' dances are easy to follow, but those for the quadrilles are fairly clear. The revived versions we do for the Prince imperials and Coulon's Double Quadrille are similar. A version of the Kent Quadrille was worked out some time ago based on Wivell's instructions and will be featured at our Victorian dance Assemblies.

Shirley Andrews

SONGWRITERS!

Once again the
Roddy Read Memorial Song Contest
approaches.

Bigger than ever!

This platform for acoustic songwriters
is being staged again at the

MALDON FOLK FESTIVAL

Nov. 4th.

(Maldon Victoria)

Judging on Live performance only.

Presented by:



Ring (03) 979-88040 for details.

First prize:

Portastudio 07

(4tk mixer/recorder)

provided by:

TASCAM
TEAC Professional Division

Encouragement award:

**One day's
Recording & Mixing
Worth \$300**

at:

studio
CLOUDBURSTZ

Notice Board

Festivals

9-17 September

Festival of the Red Earth

Dubbo NSW
Enqs: (068) 841 876

Rene Sutherland
PO Box 802 Dubbo 2830

15-17 September

Cowpastures Bush Music Festival

Near Camden, NSW
Enqs: (02) 876 6667

PO Box 950
Epping 2121

29 September-2 October

South Australian State Folk Festival

Victor Harbour SA
Enqs: (08) 340 1069

29 September-2 October

Australian Bush Music Festival

Glen Innes NSW

30 Sept-2 October

Uranquinty Folk Festival

Wagga Wagga NSW

6 October-19 November

The Boite Dance Festival

Enqs: (03) 9417 3550

14-15 October

Burrawang Folk Festival

Enqs: (048) 877 271

21-22 October

Wongawilli Seaside Colonial Ball

Enqs: (042) 571 788

27-29 October

Toodyay Folk Arts Festival

WA
Enqs: (09) 370 1145

12-14 January 1996

Huon Folk and Music Festival

Cygnnet TAS.
Enqs: (002) 95 1692

Steve Ray
PO Box 2
Cygnnet 7112

Gigs and Goings-On

7 September

Barroworn
Esplanade Hotel St Kilda

17 September

The Kalinka Dance Company

Traditional Russian and Eastern European dance.
Cost: Adults \$15
Conc \$10, Children \$8.
Group and Family bookings available

Time: 2 pm
Nunawading Arts and Entertainment Centre
379 Whitehorse Rd
Nunawading
Tel: (03) 9728 2592

23 September

Barroworn
The Golden Vine
Bendigo

23 September

Billabong Ball with Bushwahzee

Dress up in your favourite colonial clothing or just neat casual. Bring a plate of supper to share—tea and coffee is provided.

Cost: \$12 at the door/\$10 prepaid & conc.

Time: 8pm—12.30am
Northcote Town Hall
High Street Northcote
Tel: Felix (03) 872 3456 or
Margot (03) 481 7713

First Sunday of the Month

International Circle Dancing

Dances are taught and partners are not required.

Cost: \$5 (including refreshments)

Time: 2-4pm
Olinda Public Hall
Tel: (03) 755 2847

LOWICZ
Polish Vocal/Dance Ensemble

20th Anniversary Concert

5 pm
10 September
Alexander Theatre
Monash University

\$12/\$8 concession
Enquiries:
(03) 650 7733

Folk on Radio

3RN, 621 AM:

Nightly Planet

Robyn Johnston plays local and international folk music.

Monday—Friday:

11.05pm-1.00am

Music Deli

Steve Snelleman & Paul Petran

Saturday

7.10pm-9.00pm

A Swag of Yarns

David Mulhallen

Saturday

9.05pm-10.00pm

• 2 Sept.

Highlights from the 1995 Illawarra Folk Festival

• 9 Sept.

More highlights from the 1995 Illawarra Folk Festival

• 16 Sept.

Stories from New Guinea to celebrate the 20th anniversary of their independence

• 23 Sept.

Even more highlights from the 1995 Illawarra Folk Festival

• 30 Sept.

Celebrating the centenary of the composition of 'Waltzing Matilda'.

That's History!

Michelle Rayner

Sunday 2pm

• 24 Sept.

'The Lost Britannia?'

Debate on British identity

3LO, 774 AM

Australia All

Over

Folk, country and chat with Ian 'Macca' MacNamara.

Sunday

5.30am-10.00am

3CR, 855 AM

Ear to Air

Live and recorded music plus interviews

Tuesday

1.00pm-2.00pm

Local and Live

Marion Cincotta and friends play local artists, both recorded and live

Tuesday

10.30pm-Midnight

The Boîte World

Music Show.

Friday

Noon-2.00pm

Careering Arts

Helen Millicer and Vincent O'Donnell. Arts industry issues.

Sunday

1.30pm-2.00pm

• 4 Sept.

The revolution in Sales Tax and Arts—What it means to you

3ZZZ, 92.3 FM:

Voices of Our

World

World Music.

Tuesday

Noon -1.00pm

Irish Programme

Saturday

11.00am-Noon

Irish Programme

Sunday

6.00pm-7.00pm

3INR, 96.5 FM:

That's All Folk

Rhonda Cadman.

Sunday

5.00pm-6.00pm

3RRR,

102.7 FM:

Old Folk Show

Rick E Vengeance

Tuesday

2.00pm-4.00pm

3PBS,

106.7 FM:

The Boîte

Multicultural Music.

Wednesday

1.30pm-3.30pm

Global Village

Acoustic, traditional and contemporary music from

Beechworth and north east celtic festival

17, 18 and 19
NOVEMBER 1995

“A Celebration of our
Celtic Heritage”

- Celtic banquet - sampling of traditional foods
- Street procession - “Parade of the Celts”
- Scottish Pipe Band Displays
- Clan Societies’ Information Booths
- Scottish & Irish Dancing Demonstrations
- Scottish & Irish breeds dog show
- Film night
- Historical re-enactments
- Museum displays
- Seminars and tours on the Celtic contribution to the North East’s history
- Celtic Food and Craft Stalls
- Sports demonstrations and competitions
- Celtic musical evening
- Ecumenical church service



For more information:

John Harvey
P.O. Box 172

BEECHWORTH VIC. 3747

PH/Fax: (057) 282 674 A/H: (057) 282 023

